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545 resilience of musical life in Austria than the fact that a festival was held in Salzburg in August 1945, even before the country had been reunited under the Provisional Government. This was primarily the achievement of the Salzburg Festival's venerable President, Heinrich Puthon, to whom has largely been due the restoration of its great tradition since the War. The American Occupation Forces also assisted generously with food, fuel, transport, and accommodation. The 1945 Festival was only a shadow of the festivals that preceded and followed it. But in the circumstances it was astonishing that anything could be organized at all. Most of the artists were collected from Salzburg itself and from the villages of the *Salzkammergut* where they were living in retreat. A production of Mozart's 'Die Entführung' was staged with an excellent cast; a series of concerts was given by the reinforced orchestra of the Mozarteum and by the Vienna Boys' Choir, and the famous serenades in the Riding-School were revived. The 1945 enterprise paved the way for succeeding festivals, which gradually climbed back to the pre-War level, as conditions in general improved.

545 658 The restoration of musical and theatrical life in Austria was only possible with the aid of substantial Government subsidies, which imposed a heavy strain on the financial resources of the Second Republic. The theatre and concert boom that characterized the immediate post-War period was succeeded by a slump in 1948, when the black market and the currency reform had swallowed up savings, and more food and clothing were available. To defray part of the necessary expenditure the Government resorted to two special devices. A small extra charge was added to every cinema ticket purchased, to be devoted to artistic and educational purposes. The greater part of the receipts went to the Provincial Governments, and the remainder to the Federal Ministry of Education. The Ministry imposed a levy for the same purpose on all owners of radio sets amounting to one month's radio licence fee. The fact that the Government imposed these taxes in support of art and education and that the public accepted them as a matter

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of course reveals the attitude of the Austrian people towards cultural matters. There are countries that pride themselves on their standards of civilization and enlightenment in which the authorities completely lack the Austrian Government's sure sense of comparative values in relation to different kinds of entertainment.

The museums of Fine Arts in Austria had special need of support from public funds, because the buildings themselves had suffered more than their share of damage. Considerable expense was also involved in bringing back the State art treasures from the salt-mines in the *Salzkammergut*, where they had been concealed during the War, carrying out the repairs that were necessary, and rearranging them, first in temporary, and later in their permanent new quarters.

By great good fortune, the magnificent State Art Collection, apart from one or two minor losses, survived the War intact. With Allied help the works of art that had been removed to Germany by the Nazis were brought back to Vienna. Those that had been sent to the *Salzkammergut* were saved from destruction at the hands of fanatics by the courage and resource of members of the Resistance movement.

The museum authorities were therefore faced with the problem of what to do with an art collection for which there was no adequate accommodation. Decisions had to be made involving both temporary improvisation and well-thought-out plans for permanent reorganization. In these circumstances the Government decided to appoint a General Director of the State Art Collections to co-ordinate the planning. Its choice fell on Hofrat Dr. Alfred Stix, formerly Director of the Albertina and of the Museum of Art History, who had been forced into retirement by the Nazis as politically unreliable at the time of the *Anschluss*.

It was fortunate that Hofrat Stix had the necessary stature for the task that confronted him. For the decisions that he made, in addition to their immediate results, were likely to determine the main lines along which Austrian museums would develop for many years to come.

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543 after certain changes had been made in its composition, to England, the United States, and Canada. This was probably the greatest collection of works of art that has ever been sent on tour. Though no accurate assessment of its value can be made, it was estimated in the United States at $80 million. In European countries the impression it left was complementary to that made by the visits of the State Opera and the Philharmonic Orchestra, and it extended to North America the field of Austria's most effective achievements in cultural diplomacy. It is arguable that no avoidable risks should be taken with the world's greatest works of art and that those who wish to see them must travel, but it was a most generous gesture on the part of the Austrian Government to share with other countries some of their finest art treasures during a period when they could not be adequately exhibited in Austria.

658 346 The reconstruction of the actual museum buildings was not the responsibility of the museum authorities, but was carried out as part of the Government's programme for the restoration of public monuments and buildings. Remarkable progress was made with this programme within a comparatively few years. By 1952 the main repairs were either complete or far advanced in the case of Schönbrunn, the Belvedere, the Albertina, the Museum of Art History, and St. Stephen's and Salzburg Cathedrals, the work in some cases being finished a good deal earlier. Considerable progress had also been made in rebuilding the State Opera and the Burgtheater, though the opera was given priority and had the additional advantage of some Russian, as well as substantial ERP support.

It might well be considered that too much effort was put into the restoration of public buildings of a monumental character, in view of the acute housing shortage, and that the resources used should have been devoted to the construction of private dwellings. On the other hand, the labour and materials used for the two purposes were quite different. The vital tourist industry was stimulated by the rebuilding of the great public monuments. And the psychological effect on the

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Austrian people during a most trying period was of considerable value. 658 346

In any case, these three considerations seem to have determined the policy of the Government. Even the stately but purely ornamental 'Gloriette' in the grounds of Schönbrunn Palace, which had been badly damaged, was rapidly put in order. In 1947 the main dome of the great monastery of Melk on the Danube in Lower Austria was destroyed by fire. The British Element of the Control Commission was unofficially approached for assistance in obtaining the large amount of copper required for its reconstruction. The reply was that part of the British Government's sterling grant had been used for the purchase of copper, that copper was also urgently needed in the manufacture of electric motors for export, and that the Austrian authorities must decide for themselves as to how their supplies should be used. Within a short time the necessary copper had been found somewhere, and the noble building had been beautifully restored by skilled local labour.

Any foreigners who are inclined to criticize these actions should consider their sentiments towards their own national monuments or towards any expensive features in their own countries' public life. In a materialistic age the jealous maintenance of traditional beauty and dignity cannot lightly be condemned as a fault.

Two of the major undertakings in the rebuilding programme were the restoration of St. Stephen's and Salzburg Cathedrals. Both operations were carried out under the same supervision, but with very different results.

The main dome of Salzburg Cathedral is the central architectural feature of the very beautiful city that lies at the foot of the Hohensalzburg, the imposing rock on which the Prince-Archbishops of Salzburg once lived in their great castle. Owing to a serious error of judgement during its reconstruction, the new dome has lost the symmetry and beauty of its lovely Early Baroque predecessor, and the whole architectural effect is thus marred. In terms of needlessly damaged beauty, there can have been few more costly mistakes in the whole history

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of European architecture. Salzburg, indeed, is in urgent need of a strong and discriminating voluntary society to protect the wonderful heritage of natural and architectural beauty that belongs to the world and is too little cared for by the local authorities. For the injury to the cathedral is only one of a series of mistakes made since the War that have detracted from the city's pre-War charm. Only with difficulty has a project been quashed for erecting a large hotel in a position so prominent as to rival the magnificent dominance of the Hohensalzburg.

The restoration of St. Stephen's had happier results, although the work involved was on a much greater scale. The total cost amounted to 30 million schillings, and every province in Austria made itself responsible for some part of the reconstruction. Towards the end of 1948 the nave was reopened for public services, and by the spring of 1952 the choir was also ready for use. Though the aim of the restorers was to rebuild the cathedral, as far as possible as it had been before the fire, so far as the interior was concerned, this result could only be achieved within limits. The lovely old choir-stalls could not be replaced, and the atmosphere of the old St. Stephen's has gone for ever. But the new cathedral has a beauty and freshness of its own, and in its decorative details and general effect reveals the skill and devotion of the craftsmen and architects who were responsible for the restoration. Seen from the outside, St. Stephen's, with its fine old spire and high-pitched roof, remains the familiar centre of old Vienna, differing noticeably from the old building only in the vivid colouring of the new glazed roofing tiles.

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The replacement of St. Stephen's great bell, known as the 'Pummerin', was the gift of the people of Upper Austria. The new bell was cast at St. Florian, and the 26th of April 1952, the day when it was brought to Vienna and the choir was reconsecrated, turned into a great public festival. Vast numbers of people turned out to see it as it passed slowly along the main road from Linz to the capital. Dr. Gleissner, the Governor of Upper Austria, handed it over to Cardinal Innitzer amidst